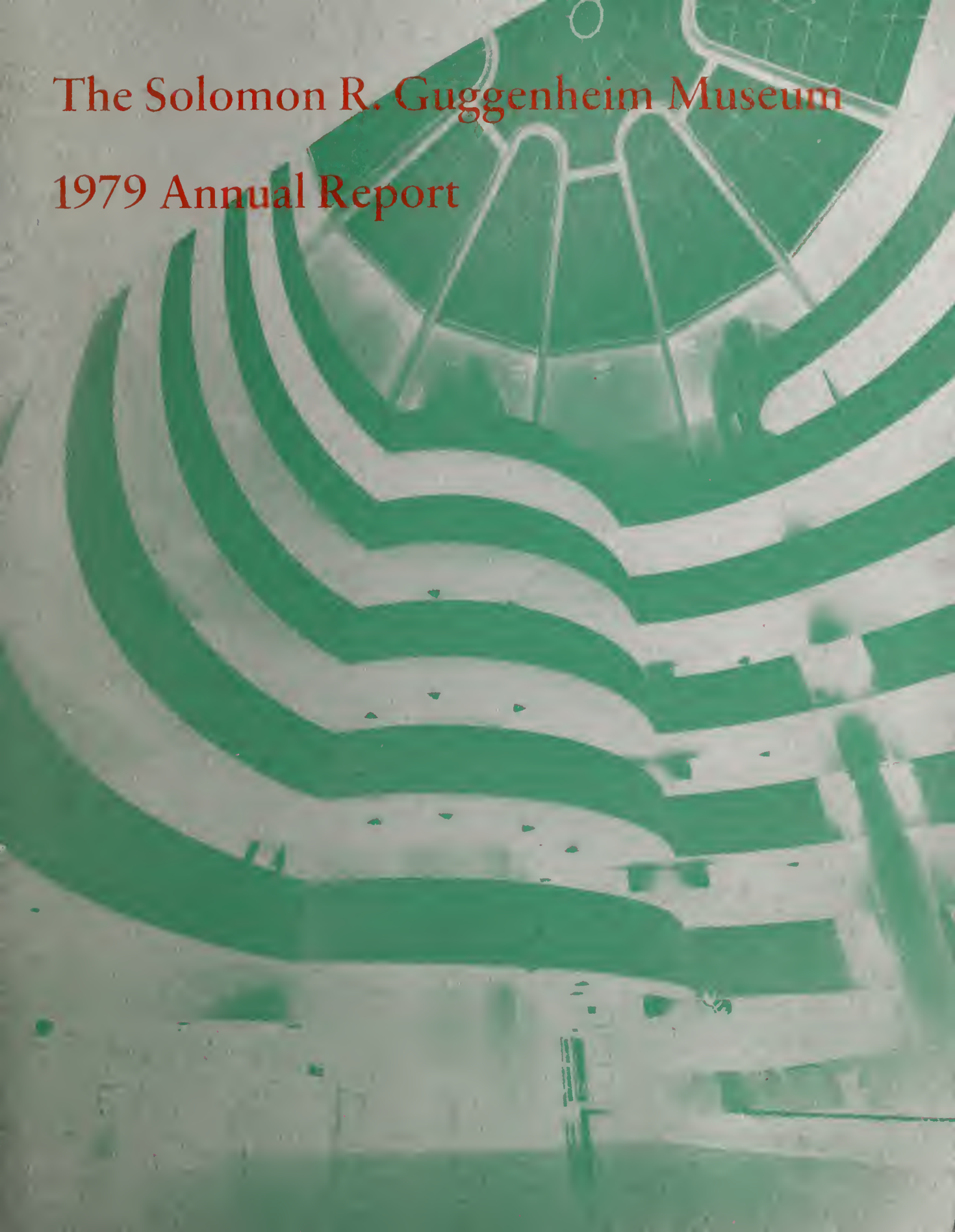


The Solomon R. Guggenheim Museum
1979 Annual Report





The Solomon R. Guggenheim Foundation

1979 Annual Report

The Solomon R. Guggenheim Museum

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President's Report

Two years ago, when we published our first Annual Report marking the fortieth anniversary of The Solomon R. Guggenheim Foundation, I announced the launching of "a drive designed to raise the funds necessary to increase endowment, strengthen programs and improve facilities in anticipation of our fiftieth anniversary, which will occur in 1987."

I am happy to report that contributions from individuals, corporations, foundations and government sources, since the inception of the campaign in December 1977, totalled about \$8 million at year-end 1979, an approximate \$4 million increase over the prior year. As a result, our five-year \$20 million Half-Century Fund Drive is on target, although it will be an enormous challenge to maintain the previous pace of benefaction.

One of the paramount purposes of our fund-raising effort has been to prepare for the ultimate assumption of our responsibilities as custodian of the Peggy Guggenheim palazzo and Collection in Venice. As our readers know, Peggy Guggenheim, who was so admired as a collector, died on December 23, and thus our difficult yet exciting responsibility of transforming her fabulous private home and Collection into a viable, public museum began in late 1979.

On October 21, 1974, I wrote my cousin Peggy: "One of my primary goals in my remaining years will be to see to it that your wishes are carried out flawlessly and faithfully." It is the mission of our Trustees, our Director who had so much to do with Peggy's ultimate decision, and our staff, not only to abide by the agreement reached with her in 1969, but to begin a new chapter in the development of her Collection under our auspices.

Consideration will be given to establishing an Italo-American cultural center whose concerns would extend beyond the Collection itself to involve living artists on both sides of the Atlantic. Such plans, however, can only be accomplished with philanthropic support in Europe and in the United States. In any event, The Solomon R. Guggenheim Foundation is now the only parent body which supports functioning museums on two continents, and this presents a unique challenge in the years ahead.

The year 1979 surpassed the Board of Trustees' expectations in regard to earned income from the Museum's operations, revenue from various membership categories and investment income. Therefore, despite expenses that were in excess of our budget, partially attributable to an unprojected across the board cost of living wage increase announced to the staff in the fall, the controlled deficit for the year was about as anticipated.

During the summer, two new Trustees joined our Board: Lewis T. Preston, Chairman of Morgan-Guaranty Trust Company, and Wendy McNeil, a great-granddaughter of Solomon R. Guggenheim.

Our staff members have been subject to extraordinary pressures in the past year. The Museum is anything but a static institution, and the demands on their time and energy have been enormous. Our accelerating public support is due in no small measure to the dedication and loyalty of all those who work for the Museum.

Peter O. Lawson-Johnston, *President*
The Solomon R. Guggenheim Foundation



The New York Times

"Family Portrait": Michael Wettach, Barbara Guggenheim Obre, Peter O. Lawson-Johnston, Joan Van De Maele, Oscar S. Straus, II, Peggy Guggenheim at opening of *Works from the Peggy Guggenheim Foundation* at the Guggenheim Museum, 1969



Interior view of The Solomon R. Guggenheim Museum
during exhibition *Rufino Tamayo: Myth and Magic*

Director's Report

Undoubtedly, 1979 will be remembered as one of the great exhibition years at the Guggenheim Museum. While the reverberations of the *Mark Rothko* retrospective could still be felt throughout the art world, *The Planar Dimension*, Margit Rowell's scholarly and innovative inquiry into a hitherto unidentified stylistic phenomenon of the twentieth century elicited worldwide praise and applause. By common consent, the show and its accompanying catalogue made fundamental contributions to the visual and intellectual comprehension of twentieth-century art and thereby fulfilled the highest aspirations of a modern-art museum.

Three subsequent exhibitions engaged broad public interest during the spring, summer and early fall seasons. They were: *Rufino Tamayo: Myth and Magic*, featuring this artist's lifework within a context of pre-Columbian and popular Mexican art; *Matisse and Master Drawings from The Baltimore Museum of Art*; and a review of kinetic sculpture by *George Rickey*. The popularity of these exhibitions allowed the Guggenheim to enjoy public approval and to benefit from high attendance while preparing for one of the most demanding presentations that any museum has undertaken—the introduction of Joseph Beuys to an American audience through a museum-filling orchestration of his sculpture and his drawings.

The twenty-four “stations” by this German Conceptual artist and a catalogue written by the English critic Caroline Tisdall made an indelible impression upon Joseph Beuys' supporters and detractors. Thus the artist's position as one of the few authentic figures of an international avant garde was reaffirmed, while at the same time the Guggenheim's own tradition as a museum whose scope ranges from classical modernism to contemporary achievement was strengthened.

Exhibitions of such magnitude and variety are obviously effected by extraordinarily gifted and capable curatorial and technical staffs. They also reflect the growing willingness of American business corporations and foreign governments to match and extend the financial support offered with such dependable generosity by our Federal and State Agencies, without whom a comparable program could not be conceived or executed.

In view of a program that within a single year encompasses the *Mark Rothko* retrospective, *The Planar Dimension* and *Joseph Beuys* among other shows, it is difficult to sustain our previously announced shift of emphasis from exhibitions to the Museum collection. Such an adjustment of priorities is nevertheless in progress, even though concern with the collection remains far less

visible than the exhibition activity described above. The following selective list of acquisitions is an index of the generosity of the Guggenheim's friends and the continuing support of the Museum Purchase Program of the National Endowment for the Arts. It is encouraging that acquisitions continue to enrich the permanent collection despite the lack of available funds in years marked by operating deficits. Both sources of assistance, the private as well as the governmental, are therefore acknowledged here with abiding gratitude.

1. Nolde, *Young Horses*, 1916, Exchange
2. Dubuffet, *Mute Permute*, October 1971, Gift, Mr. and Mrs. Morton L. Janklow
3. Gorky, *Untitled*, ca. 1946, Gift, Rook McCulloch
4. Marca-Relli, *Navarron*, 1974, Gift, Anita Gibson Marca-Relli
5. Spaventa, *Walking Woman*, 1956, Gift, Thomas Gruenebaum and Julian Weissman
6. Tucker, *An Ellipse*, 1978, Purchased with funds contributed by Mr. and Mrs. Donald Lee Jonas
7. Judd, *Untitled*, 1971, Purchased with the aid of the National Endowment for the Arts, in Washington, D.C., a Federal Agency, matching funds contributed by Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President
8. Mitchell, *Place for Puppies*, 1976, Gift, Elizabeth and Jonathan K. Greenburg
9. Porter, *To Carl*, 1973, Gift, Sidney Singer, Jr.
10. Estes, *The Solomon R. Guggenheim Museum*, summer 1979, Commissioned from the artist. Purchased with the aid of the National Endowment for the Arts, in Washington, D.C., a Federal Agency, matching funds contributed by Mr. and Mrs. Barrie M. Damson

To these one should add a group of nine works on paper by Gene Davis, eight works on paper by František Kupka, six bronzes by Reuben Nakian, in addition to other works listed in the Acquisitions section of this report.

Also largely invisible but clearly pertinent to emphasis upon the collection is the ongoing research devoted to our holdings—research that involves both photographic documentation and methodical conservation. It is in the nature of such patient labors that publicly discernible results should emerge only piecemeal and at measured intervals. The publication in the forthcoming year of *Handbook: The Guggenheim Museum Collection, 1900-1980* is of considerable importance in this context.



Elizabeth Celotto

Mrs. Helmut Schmidt, wife of Chancellor of The Federal Republic of Germany (right), tours *Rufino Tamayo: Myth and Magic*



Mary Dorton

Nilovich Demichev, Minister of Culture, U.S.S.R., viewing two paintings by Georges Braque from the permanent collection



Marilyn Mizur

Margit Rowell, Curator, takes Associates through exhibition, *The Planar Dimension: Europe, 1912-1932*

To properly evaluate the enrichment of the Guggenheim Museum collection that has taken place during 1979, it is necessary to return once again to the Peggy Guggenheim Collection which has rightly claimed the opening passages in this current Annual Report. Peggy Guggenheim's own catalogue lists 266 works in the categories of Cubism, Futurism, Abstraction, Fantastic Art, Dada and Surrealism, American Abstract Expressionism, other Postwar Art, Visual Research, Oceanic, African and other sculpture. Among these are indisputable masterpieces by artists represented by one or more major paintings or sculptures in the Museum's collection, for example, Picasso, Braque, Duchamp, Gleizes, Metzinger, Léger, Severini, Kandinsky, Mondrian, van Doesburg, Malevich, Héliou, Brancusi, Arp, Pevsner, Chagall, Picabia, Klee, Miró, Cornell, Giacometti, Calder, Pollock, Dubuffet, Bacon, Jorn and Alechinsky. There are also works of comparable importance by artists not heretofore adequately represented in our holdings, such as Marcoussis, Laurens, Balla, de Chirico, Max Ernst, Tanguy, Magritte, Brauner and Delvaux.

By agreement with the donor, these and other examples from the Peggy Guggenheim Collection will remain at her former Venetian domicile for about half of each year, eventually becoming subject to orderly and responsible utilization as part of The Solomon R. Guggenheim Foundation's total holdings during the balance of the year. These paintings, sculptures and works on paper now in The Solomon R. Guggenheim Foundation's custody therefore constitute, together with Solomon R. Guggenheim's original gift and the Justin K. Thannhauser Bequest, the most sizeable and important enrichment of the collection from a single source.

To conclude the Director's Report, it should be stated that 1979 was as successful as it was strenuous. The activities cited above established new records in annual incomes realized through attendance and sales as well as through contributions from the private and public sectors, but they also incurred record costs, while heavily taxing the Museum's physical resources and its human texture. In view of a Half-Century Fund Drive now in full progress, the exertions that will be necessary to establish the Peggy Guggenheim Collection in Venice under The Solomon R. Guggenheim Foundation's auspices, and our stated commitment to place a part of the Museum's collection on permanent public view, will no doubt perpetuate demands upon Trustees and Staff in the near future except perhaps in the area of exhibitions, where some reduction of speed and intensity is likely.

Under such circumstances, it is all the more important to credit the individuals who have borne the major burden of so extensive an operation and to draw attention to the names that constitute the staff list in the administrative, curatorial, technical and business departments, as well as in those devoted to public affairs, development and the superintendence of the building. I am deeply indebted to all the men and women whose efforts have enabled the Guggenheim Museum to function as it did throughout 1979.

Thomas M. Messer, *Director*
The Solomon R. Guggenheim Museum



Thomas M. Messer, Director, and Joseph Beuys at *Joseph Beuys* opening

Mary Dornon

Exhibitions and Publications

Collection: Art in America After World War II
January 18-February 25

Piet Mondrian at the Guggenheim
January 18-May 6

Modern Masters in France
March 1-August 12

The Planar Dimension: Europe, 1912-1932
March 9-May 6

Catalogue and brochure, Margit Rowell

Supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal Agency

Rufino Tamayo: Myth and Magic
May 18-August 12

Catalogue, Octavio Paz

Brochure, Susan Hirschfeld, translated into Spanish by Marisol Maura

Supported by grants from the National Endowment for the Arts in Washington, D.C., a Federal Agency, and the Instituto Nacional de Bellas Artes, Secretaría de Educación Pública, Mexico, and supported by the National Endowment for the Humanities in Washington, D.C., a Federal Agency.

Part of The Symposium "Mexico Today"

Matisse in the Collection of The Baltimore Museum of Art

August 24-October 14

Supported by a grant from SCM Corporation



Marilyn Mazur

The Honorable Henry Geldzahler, Cultural Affairs Commissioner, The City of New York, and Paul H. Elicker, President, SCM Corporation, at pre-opening dinner for *Matisse in the Collection of The Baltimore Museum of Art and Master Drawings and Watercolors of the Nineteenth and Twentieth Centuries*, The Baltimore Museum of Art



Mary Donlon

Fernando Gamboa, Director, Museo de Arte Moderno, Mexico City, Olga Tamayo, Jacobo Zabudovsky, Rufino Tamayo at *Rufino Tamayo: Myth and Magic* opening.

Master Drawings and Watercolors of the Nineteenth and Twentieth Centuries, The Baltimore Museum of Art
August 24-October 14

Catalogue, *Master Drawings and Watercolors of the Nineteenth and Twentieth Centuries*, The Baltimore Museum of Art, Victor Carlson, Carol Hynning Smith, New York, The American Federation of Arts, 1979

Organized by The American Federation of Arts and supported by grants from SCM Corporation and the National Endowment for the Arts in Washington, D.C., a Federal Agency

George Rickey

September 7-October 14

Brochure with biography and statement by the artist

Joseph Beuys

November 2, 1979-January 2, 1980

Catalogue, *Joseph Beuys*, Caroline Tisdall, London, Thames and Hudson, 1979

Brochure, Linda Shearer and Caroline Tisdall

Supported by grants from the National Endowment for the Arts in Washington, D.C., a Federal Agency, and the Government of the Federal Republic of Germany

A Year with Children

November 15-December 5

Organized by Learning To Read Through The Arts Programs, Inc.

Paul Klee 1879-1940: Anniversary Selection
from December 1, 1979



Pantomime performers, Learning To Read Through the Arts Programs, Inc., Children's Festival



Mary Donlon

School children visit *George Rickey* exhibition

CIRCULATING EXHIBITIONS

Prints from The Guggenheim Museum Collection

Under the auspices of The American Federation of Arts, September 1978-September 1980. Traveled in 1979 to: University of Arizona Museum of Art, Tucson, January 21-February 25; Tampa Bay Art Center, Tampa, Florida, March 25-April 29; The Mansfield Art Center, Mansfield, Ohio, July 29-September 2; Anchorage Historical and Fine Arts Center, September 30-November 4; Brunner Gallery, Iowa State Center, Ames, December 2, 1979-January 6, 1980

Catalogue, Linda Konheim

Supported by a grant from the National Endowment for the Arts, in Washington, D.C., a Federal Agency

Paul Klee 1879-1940, in the Collection of The Solomon R. Guggenheim Museum, New York

Circulating September 1977-February 1979. Traveled in 1979 to Virginia Museum of Fine Arts, Richmond, January 1-February 18

Catalogue, Louise Averill Svendsen

Supported by a grant from the National Endowment for the Arts, in Washington, D.C., a Federal Agency

Modigliani

Tokyo, Daimaru, September 13-October 16; Osaka, Daimaru, October 25-November 6

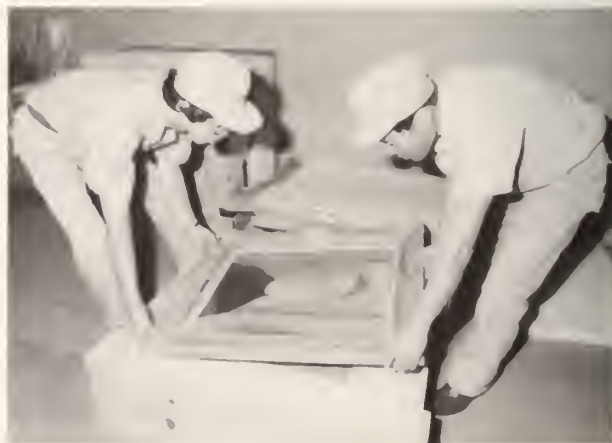
Organized by The Solomon R. Guggenheim Museum in cooperation with the Mainichi Newspapers

George Rickey installing sculpture on Museum roof for his exhibition



Jim Lang

Prints from The Guggenheim Museum Collection, installation at Brunner Gallery, Iowa State Center, Ames



Unpacking paintings at Daimaru Department Store, Osaka, for Modigliani

Mary Donlon



Loans from the Collection

Borrowing Institution and Exhibition	Artist	Title, Date	Foundation Number
The Art Institute of Boston January 8-January 29 <i>Jason Berger—37 Years of Woodcuts</i>	Jason Berger	<i>The Crab</i> , 1954 <i>Overhanging Branches</i> , 1955	1452 1453
Sierra Nevada Museum of Art, Reno February 3-March 4 <i>New York School 1940-1960</i>	Vasily Kandinsky Matta	<i>No. 13</i> , 1918 <i>Nature is Hostile</i> , ca. 1942-43	250 2096
New Jersey State Museum, Trenton February 10-April 22 <i>American Art of the 1930s: A Survey</i>	Josef Albers	<i>b and p</i> , 1937	1172x264
Haus der Kunst, Munich February 17-April 29 <i>Max Ernst-Ausstellung</i>	Max Ernst	<i>Landscape</i> , 1914-16?	1172x280
Albright-Knox Art Gallery, Buffalo March 6-March 13 <i>Works from the Art for the Vice-President's House from Northeast Museums</i> traveling to: The Vice-President's House, on extended loan March 1979-March 1980	Audrey Flack Joan Mitchell Alan Shields	<i>Dutch Still Life</i> , 1976 <i>Place for Puppies</i> , 1976 <i>Nina Got It for 100 Francs</i> , 1971	2036 2515 2036
The Museum of Modern Art, New York March 21-May 6 Loan to the Collection	Alexander Archipenko Constantin Brancusi	<i>Carrousel Pierrot</i> , 1913 <i>King of Kings</i> , 1920?	1483 1449
Kunsthalle Köln April 7-June 8 <i>Paul Klee Centennial Exhibition</i>	Paul Klee	<i>Red Balloon</i> , 1922 <i>Tropical Gardening</i> , 1923 <i>In the Current Six Thresholds</i> , 1929 <i>Barbarian Sacrifice</i> , 1932	1172x524 509 1842 1893
The Phillips Collection, Washington, D.C. April 14-May 31 <i>Okada, Shinoda and Tsutaka: Three Pioneers of Abstract Painting in 20th Century Japan</i>	Kenzo Okada	<i>Solstice</i> , 1954	1407
Louis K. Meisel Gallery, New York April 28-June 2 <i>Ron Kleemann</i>	Ron Kleemann	<i>Big Foot Cross</i> , 1977-78	2459
Fondation Maeght, Saint-Paul de Vence, France May 1-June 30 <i>Richard Lindner</i>	Richard Lindner	<i>The Secret</i> , 1960	2397
Union Carbide Building Exxon Corporation New York May 7-May 30; Exxon Corporation, New York March 1, 1979-March 1980 Extended Loan	Danny Williams	<i>The Mountain King</i> , 1977	2432

Borrowing Institution and Exhibition	Artist	Title, Date	Foundation Number
Albright-Knox Art Gallery, Buffalo May 11-June 24 <i>Modern European Sculpture 1918-1945: Unknown Beings and Other Realities</i> traveling to: Minneapolis Institute of Art, July 22-September 2, San Francisco Museum of Modern Art, October 5-November 18	Alberto Giacometti László Moholy-Nagy	<i>Spoon Woman</i> , 1926 <i>Dual Form with Chromium Rods</i> , 1946	1414 1149
Center for Inter-American Relations, New York May 17-August 12 <i>Rufino Tamayo: Works on Paper</i>	Rufino Tamayo	<i>Woman and Rocks</i> , 1945	1172X214
Storm King Art Center, Mountainville, New York May 19-October 29 <i>Drawings and Sculptures: Noguchi, Calder, and Smith</i>	Alexander Calder	<i>Panel with Moving Elements</i> , 1941	876
Centre National d'Art et de Culture Georges Pompidou, Musée national d'art moderne, Paris May 31-November 5 <i>Paris-Moscou</i>	Alexander Archipenko Marc Chagall Robert Delaunay	<i>Médrano II</i> , 1913 <i>Struggle</i> , 1914 <i>Paris Through the Window</i> , 1913 <i>Red Eiffel Tower</i> , 1911-12	1445 1436 438 1036
Musée d'Art Moderne de la Ville de Paris June 7-September 16 <i>Hommage à Pierre Loeb</i> traveling to: Musée d'Ixelles, Brussels October 4-December 23	Fernand Léger	<i>The Stove</i> , 1918	525
Roberson Center for the Arts and Sciences, Binghamton, New York July 1-September 9 <i>Treasure House: Museums of the Empire State 1979</i>	Bruce Nauman	<i>Dead Center</i> , 1969	1900
National Gallery of Art, Washington, D.C. July 1-September 16 <i>Mondrian: The Diamond Compositions</i>	Piet Mondrian	<i>Composition 1A</i> , 1939	1936.R96
University Art Gallery, Rutgers University New Brunswick, New Jersey September 16-November 4 <i>Vanguard American Sculpture: 1913-1939</i> traveling to: Ackland Art Center, Chapel Hill, North Carolina, December 4, 1979-January 20, 1980; Joslyn Art Center, Omaha, Nebraska, February 16-March 20; The Oakland Art Museum, California, April 15-May 25; Witte Memorial Museum, San Antonio, Texas, June 27-August 25	José de Rivera	<i>Red and Black Double Element</i> , 1938	2502

Borrowing Institution and Exhibition	Artist	Title, Date	Foundation Number
Sidney Janis Gallery, New York October 2-November 3 <i>Masters in Twentieth-Century Art</i>	Vasily Kandinsky Paul Klee	<i>Landscape with Rain</i> , 1913 <i>Barbarian Sacrifice</i> , 1932	962 1893
The Cleveland Museum of Art October 3-November 25 <i>The Spirit of Surrealism</i>	Paul Klee Max Ernst	<i>Aging Venus</i> , 1922 <i>Landscape</i> , 1914-16?	1172X214 1172X280
University Art Gallery, State University of New York at Albany October 6-November 18, 1979 <i>Richard Stankiewicz Sculpture Retrospective</i> traveling until October 5, 1980, to: Sterling and Francine Clark Art Institute, Williamstown, Massachusetts; Springfield Museum of Fine Arts, Massachusetts; Herbert F. Johnson Museum, Cornell University, Ithaca, New York; Laumeier International Sculpture Park, Clayton, Missouri	Richard Stankiewicz	<i>Untitled</i> , 1975	2268
State University of New York, Stony Brook, New York October 25-December 15, 1979 <i>Mirrors and Entablatures: Roy Lichtenstein Paintings 1970-1976</i>	Roy Lichtenstein	<i>Entablature</i> , 1974	628.77
Museum of Art, Carnegie Institute, Pittsburgh October 26, 1979-January 6, 1980 <i>Eduardo Chillida/Willem de Kooning: Pittsburgh International Series</i>	Eduardo Chillida Willem de Kooning	<i>From Within</i> , 1953 <i>Iru Burni</i> , 1966 <i>Composition</i> , 1955	1504 402.72 1419
Neuberger Museum, Purchase, New York November 4, 1979-January 6, 1980 traveling to: John and Mable Ringling Museum, Sarasota, Florida, January 14-June 15, 1980 <i>Will Barnet</i>	Will Barnet	<i>Little Duluth—Bathers II</i> , 1960	1631
National Museum of Modern Art, Tokyo November 9-December 23 <i>Sonia and Robert Delaunay</i>	Robert Delaunay	<i>The City</i> , 1911	464
Bauhaus-Archiv, Berlin December 1, 1979-April 30, 1980 <i>Das Bauhaus-Archiv und sein neues Museumsgebäude</i>	Vasily Kandinsky	<i>In the Black Square</i> , 1923	254
Zabriskie Gallery, New York December 4, 1979-January 5, 1980 <i>France between the Wars: 1925-40</i>	Alberto Giacometti	<i>Spoon Woman</i> , 1926	1414

Borrowing Institution and Exhibition	Artist	Title, Date	Foundation Number
University Art Gallery, University of California at Berkeley December 5, 1979-February 4, 1980 traveling to: Fort Worth Art Museum, February 23-April 13; Walker Art Center, May 4-June 15, 1980 <i>Franz Marc: 1880-1916</i>	Franz Marc	<i>Yellow Cow</i> , 1911 <i>Saint Julien l'Hospitalier</i> , 1913 <i>The Unfortunate Land of Tyrol</i> , 1913 <i>Horse Asleep</i> , 1913? <i>Broken Forms</i> , 1914 <i>Blue Horses</i> , 1914?	1210 1090 1046 937 1240 529
Städtische Galerie im Lenbachhaus, Munich December 12, 1979-March 2, 1980 <i>Paul Klee Retrospective</i>	Paul Klee	<i>Flowerbed</i> , 1913 <i>The Idea of Firs</i> , 1917 <i>The Bavarian Don Giovanni</i> , 1919 <i>Night Feast</i> , 1921 <i>Runner at the Goal</i> , 1921 <i>Aging Venus</i> , 1922	1172x109 2101 1172x69 2054 1172x55 1172x63
Württembergischer Kunstverein, Stuttgart December 14, 1979-January 27, 1980 <i>Paul Klee—Ein Kind träumt sich</i>	Paul Klee	<i>Boy with Toys</i> , 1940	1172x70
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. December 20, 1979-February 10, 1980 <i>Fernando Botero: A Retrospective Exhibition</i>	Fernando Botero	<i>Rubens' Woman</i> , 1963	1815

Acquisitions

PURCHASES

Addie Herder

Great Jones Street, 1978
Mixed media collage construction,
21 1/4 x 20 x 2 1/2"
2558

Stanislav Kolibal

Untitled, 1973
Ink marker on linen, 72 x 48"
2560

Untitled, n.d.
Ink marker on linen, 71 1/2 x 47 3/4"
2561

Purchased with the aid of the National Endowment for the Arts, in Washington, D.C., a Federal Agency, and matching funds

Richard Estes

The Solomon R. Guggenheim Museum, summer 1979
Oil on canvas, 31 1/8 x 55 1/8"
2552

Commissioned from the artist
Matching funds contributed by Mr. and Mrs. Barrie M. Damson

Donald Judd

Untitled, 1971
Hot rolled steel, outer circle 32 3/4 x 90"; inner circle 24 x 80 3/4"
2598

Matching funds contributed by Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President

Purchased with Contributed Funds

Elie Abrahami

Untitled, 1977
Watercolor and India ink on paper,
12 3/4 x 9 3/8"
2539

George M. and Janet Jaffin

Robert Bechtle

'71 Buick, 1972
Oil on canvas, 47 7/8 x 68"
2664

Mr. and Mrs. Barrie M. Damson

Michael Gallagher

Pralaya, 1979
Acrylic on canvas, 63 x 76"
2557

Mr. and Mrs. Barrie M. Damson

John Goodyear

Structures, 1978
2 units: acrylic on canvas, 36 x 36"; painted wood, 35 7/8 x 34 3/4"; total
36 1/8 x 36 x 6"
2523

American Academy and Institute of Arts and Letters, Hassam and Speicher Purchase Funds

George Green

Church Light/Summer Skies, 1979
Acrylic on canvas, 54 x 104"
2666

Mr. and Mrs. Barrie M. Damson

Jiří Kolář

Night Among Legacies, 1979
Chiasmage mounted on wood,
47 7/8 x 59"
2667

Mr. and Mrs. William C. Edwards, Jr.

Richard McLean

Medallion, 1974
Oil on canvas, 54 3/4 x 66"
2665

Mr. and Mrs. Barrie M. Damson



Donald Judd, *Untitled*, 1971

Robert F. Mares and Paul Katz

Tony Moore

Semantic Vista, May/June 1977

Oil stick on tracing paper, $45\frac{3}{4} \times 86\frac{7}{8}$ "

2548

Creative Artists Public Service Program

William Tucker

An Ellipse, 1978

Steel, $108 \times 135 \times 50$ "

2559

Mr. and Mrs. Donald Lee Jonas

Igael Tumarkin

Earth Steel Mud II, 1978

Acrylic, pencil and paper collage,

$20 \times 24\frac{3}{4}$ "

2540

George M. and Janet Jaffin

GIFTS

Yaacov Agam

2+3, 1978

Acrylic and wood on acrylic-primed
wood mounted on cloth covered wood
strainer, $34\frac{1}{8} \times 48\frac{3}{8} \times \frac{7}{8}$ "

2603

Mr. and Mrs. Martin S. Blinder

Rhythm 2+3, 1978

Acrylic and wood on acrylic-primed
wood mounted on cloth covered wood
strainer, $34\frac{1}{4} \times 48\frac{1}{2} \times \frac{3}{4}$ "

2604

Mr. and Mrs. Larry A. Ross

Horst Antes

Head with White Wig, 1970

Oil on canvas, $27\frac{1}{2} \times 23\frac{1}{2}$ "

2662

Large Dark Head, 1973

Oil on canvas, 27×39 "

2663

Robert and Adrian Mnuchin

Siri Berg

Four Elements-I, 1975

Acrylic on canvas, $40\frac{1}{8} \times 40$ "

2636

Silvia Pizitz

Hans Boehler

Angela, 1955

Oil on canvasboard, $27\frac{3}{4} \times 39\frac{1}{4}$ "

2549

Drs. James and Nina Rudel

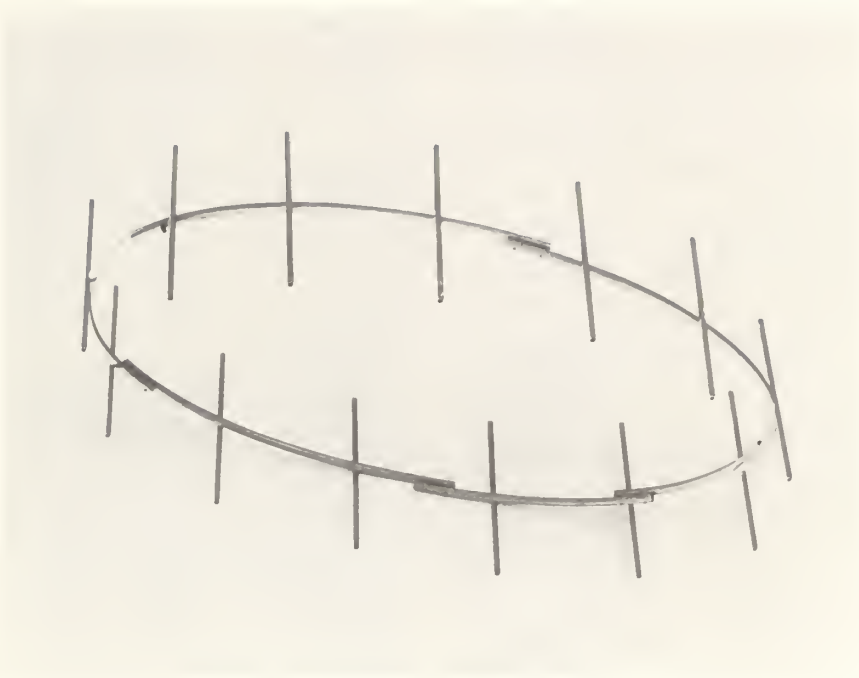
Power Boothe

Green, Red Line Drift, 1974

Acrylic on canvas, 72×72 "

2562

Dr. and Mrs. Charles F. Gibbs



William Tucker, *An Ellipse*, 1978

Antoine Bourdelle

Untitled, n.d.

Ink and watercolor on paper, $14\frac{3}{8} \times 9$ "

2631

Katharine Kuh

William Brui

Untitled, 1977

Acrylic on paper, $42\frac{1}{4} \times 29\frac{3}{8}$ "

2537

George M. and Janet Jaffin

David Budd

Bisbee Blue VII, 1978

Oil on canvas, $36\frac{1}{8} \times 36$ "

2563

Carl Andre

Hans Burkhardt

Isadora Duncan, 1947

Pastel on paper, $18 \times 23\frac{7}{8}$ "

2360

Katharine Kuh

Paul Burlin

Untitled, n.d.

Ink on paper, $8\frac{1}{4} \times 10\frac{3}{4}$ "

2629

Katharine Kuh

Leonora Carrington

Untitled, n.d.

Silverpoint on paper primed with
Chinese white, $19\frac{1}{4} \times 12\frac{3}{4}$ "

2632

Katharine Kuh

George Chemeche

Repeated Figures I, 1979

Pencil, acrylic and oil on canvas,
 $50\frac{1}{4} \times 60\frac{1}{4}$ "

2554

George M. and Janet Jaffin

Calligraphic Landscape II, 1974

Etching on paper, $16\frac{3}{4} \times 22\frac{3}{4}$ "

8/20

2564

Eastern Forms, 1977

Silkscreen on paper, $22\frac{3}{8} \times 30$ "

Artist's proof

2565

Anonymous

Joseph Csaky

Standing Woman, 1913

Bronze, $31 \times 8 \times 9\frac{1}{2}$ "

Cast no. 7/8

2605

Donald Karshan

Horia Damian

San Francisco Project—# 10, 1979
Gouache and crayon on pasted paper
mounted on cardboard, 29½ x 41½"
2606

Mariana Niculescu

Gene Davis

Untitled, 1955
Mixed media on paper, 13¾ x 16½"
2568
Untitled, 1957
Mixed media on paper, 13¾ x 16½"
2569
Untitled, 1958
Mixed media on paper, 11¾ x 14½"
2566
Untitled, 1971
Colored pencil on paper, 21¾ x 31¾"
2573
Untitled, 1972
Colored pencil on paper, 32 x 49½"
2571
Untitled, 1972
Colored pencil on paper, 32 x 49½"
2572
Untitled, 1975
Mixed media on paper, 14 x 16⅞"
2567
Untitled, 1976
Mixed media on paper, 14 x 16½"
2570
Minute Man, 1979
Acrylic on unprimed canvas, 69 x 94"
2607

Anonymous

Jim Dine

Picabia III (Groans), 1971
Lithograph with collage on paper,
54⅛ x 36⅛"
2522

Greenwich Fine Arts Inc.

Jean Dubuffet

Tree of Shade, 1959
70/75
Lithograph on paper, 20¼ x 26"
2650

Mr. and Mrs. Morton L. Ostow

Mute Permute, October 1971
Vinyl and acrylic paint on klegecell
glazed with polyester and fiberglass,
113⅞ x 151½ x 1½"
2608

Mr. and Mrs. Morton L. Janklow

Paul Feeley

Rafina, 1961
Watercolor on paper, 7¼ x 6"
2638

Alexander Liberman

Jud Fine

Eclecteria, 1973
Ink, photographs and rhoplex on paper,
57⅞ x 57⅞"
2556
Charles Bloom Foundation

Richard Francisco

Time Piece, 1979
Enamel and acrylic on balsa wood,
10⅛ x 18¼ x 4"
2574
Jack Tilton, Jr.

Sonia Gechtoff

The Violet Hour, 1978
Acrylic and pencil on paper mounted
on paper, 43½ x 43¾"
2576
Thomas Gruenebaum

Sam Glankoff

Untitled, 1977
Color woodcut on rice paper,
48⅞ x 38⅞"
2577

Untitled, 1975
Color woodcut on rice paper,
48¾ x 38¾"
2578

Sidney Singer, Jr.

Natalia Goncharova

Untitled, n.d.
Pencil on paper, 7⅛ x 6"
2639

Alexander Liberman

Arshile Gorky

Untitled, ca. 1946
Pencil on paper, 18½ x 25¾"
2575
Rook McCulloch

Jacques-Enguerrand Gourgue

Adam and Eve, n.d.
Oil on Masonite, 36½ x 15"
2661

Mr. and Mrs. Morton L. Ostow

Nancy Graves

Study for Camouflage Series Painting
No. 1, 1971
Gouache and pencil on paper,
20 x 28¾"
2533

Norman Dubrow

Alan Green

Extended Blue, 1976
Acrylic on canvas, 65 x 65"
2524

Mr. and Mrs. Joseph Ascher

Ira Joel Haber

Passage, May 1973
Mixed media with wood and plexiglass,
9½ x 12 x 10½"
2579
Carol and Arthur Goldberg

Carol Haerer

Vision's Edge, 1968-69
Acrylic on canvas, 86 x 128"
2580
Dr. Karen C. Cohen

David Hare

Untitled, May 12, 1957
Ink on paper, 11¾ x 8⅞"
2633
Katharine Kuh

Hans Hartung

T 56/6, 1956
Oil on canvas, 64 x 48"
2525
Susan Morse Hilles

Charles Christopher Hill

Conquering Lion of Judah, 1979
Fabric and paper on rice paper,
70 x 96½"
2581
Mrs. Thomas T. Inch

Carl Holty

Seated Figure, 1930
Charcoal on paper, 10⅞ x 7⅞"
2526
Untitled, December 1967
Watercolor and charcoal on paper,
11¾ x 9¼"
2527
Robert G. Berry

Buffie Johnson

New York at Night (study for the Astor
Mural), 1969
Oil on canvas, 59½ x 24¾"
2610

Carol Losee

Frederick Kiesler

Untitled, 1942
Gouache on paper, 14¾ x 17⅛"
2586

Peggy Guggenheim



Hans Hartung, *T 56/6*, 1956

Robert E. Mates



Jean Dubuffet, *Mute Permute*, October 1971

Robert E. Mates

Franz Kline

Untitled, n.d.

Tempera on paper, 16 $\frac{7}{8}$ x 14"

2611

Untitled, n.d.

Ink and crayon on paper, 6 x 4 $\frac{7}{8}$ "

2612

Untitled, n.d.

Ink on paper, 18 x 21"

2613

Untitled, n.d.

Ink and oil on paper, 4 $\frac{3}{4}$ x 6"

2614

Untitled, 1948

Oil on canvas, 36 $\frac{3}{4}$ x 67 $\frac{5}{8}$ "

2615

Untitled, n.d.

Oil on Masonite, 26 x 29 $\frac{3}{4}$ "

2616

Frederic H. Goldin

Untitled, n.d.

Ink on paper, 21 x 18"

2617

Untitled, n.d.

Ink on paper 21 x 18"

2618

Untitled, n.d.

Ink on paper, 21 x 18"

2619

Untitled, n.d.

Pastel and watercolor on paper,

11 x 8 $\frac{1}{2}$ "

2620

Untitled, n.d.

Gouache on paper, 19 $\frac{1}{8}$ x 14 $\frac{5}{8}$ "

2621

Untitled, n.d.

Oil on paperboard, 19 $\frac{1}{4}$ x 14 $\frac{5}{8}$ "

2622

Roger L. Strong

Untitled, ca. 1954

Ink on paper, 5 $\frac{1}{4}$ x 10 $\frac{5}{8}$ "

2623

Untitled, ca. 1948

Oil on canvas, 41 $\frac{5}{8}$ x 31 $\frac{3}{4}$ "

2624

Untitled, n.d.

Oil on canvas mounted on Masonite,

38 $\frac{1}{2}$ x 29"

2625

Untitled, n.d.

Ink and pastel on paper, 11 $\frac{1}{4}$ x 9"

2626

Untitled, n.d.
Watercolor and pastel on paper,
11 x 8½"
2627
Alexander Abraham

Oskar Kokoschka
Apulian Journey: Ship Like a Dolphin,
1963
Lithograph on paper, 20¼ x 26"
11/50
2649
Mr. and Mrs. Morton L. Ostow

Joseph Kosuth
*Diagram for Installation at Guggen-
beim Museum*, 1971
Mixed media on paper, 8½ x 36"
2535
Norman Dubrow

František Kupka
Untitled, n.d.
Pencil on paper, 7½ x 5⅜"
2640
Untitled, n.d.
Colored pencil on paper, 6 x 5"
2641
Untitled, n.d.
Pencil on paper, 8⅞ x 6⅞"
2642
Untitled, n.d.
Pencil on paper, 8⅞ x 7⅞"
2643
Untitled, n.d.
Pencil on paper, 10¼ x 7⅞"
2644
Untitled, n.d.
Pencil on paper, 10⅜ x 7⅞"
2645
Untitled, n.d.
Pencil on paper, 10⅜ x 8"
2646
Untitled, n.d.
Gouache on paper, 11¾ x 6⅞"
2647
Alexander Liberman

Roy Lichtenstein
Electric Seascape No. 1, 1966
Rowlux and paper collage, 22 x 28"
2528
Mrs. Louis Sosland

Conrad Marca-Relli
Navarron, 1974
Oil and collage on canvas, 51 x 72"
2587
Anita Gibson Marca-Relli

Georges Mathieu
Untitled, 1959
Oil on canvas, 38⅞ x 64"
2628
Mr. and Mrs. Samuel A. Seaver

Carlos Merida
Untitled, 1943
Colored pencil on paper, 8½ x 11"
2635
Katharine Kuh

Eleanor Mikus
Tablet No. 16, 1962
Acrylic on wood, 48 x 48"
2637
Silvia Pizitz

Harry Nadler
Labyrinth II Series, 1977
Oil on canvas, 60 x 60"
2529
Anonymous

Reuben Nakian
Nymph and Goat, 1978
Bronze, 12 x 10¼ x 4¼"
Cast no. 2/7
2651

Nymph and Goat, 1978
Bronze, 16¼ x 13⅞ x 1¾"
Cast no. 2/7
2652

Leda and the Swan, 1978
Bronze, 21⅞ x 17½ x 2½"
Cast no. 2/7
2653

Leda and the Swan, 1978
Bronze, 8¾ x 15¼ x 9"
Cast no. 2/7
2654

Leda and the Swan, 1978
Bronze, 6¼ x 7⅞ x 4¾"
Cast no. 2/7
2655

Leda and the Swan, 1978
Bronze, 9 x 13 x 5⅞"
Cast no. 2/7
2656
Anonymous

Moshe Neustein
Untitled, n.d.
Paper, 36½ x 39½"
2538
George M. and Janet Jaffin



Conrad Marca-Relli, *Navarron*, 1974

Lev Nussberg

Cross (Homage to Malevich), 1961
Tempera on paper, 28¼ x 23⅞"
2588

Fantastic Project, 1963
Tempera on paper, 23⅞ x 32¾"
2589

Ingrid and Leonard Hutton

Wolfgang Paalen

Untitled, 1937
Ink on paper, 24¾ x 18¾"
2634

Katharine Kuh

George Parrino

Piece, 1978
Color silkscreen, 25⅞ x 23¾"
24/250
2648

Mr. and Mrs. Morton L. Ostow

Henry C. Pearson

Gyros, 1965
Acrylic on canvas, 77 x 77"
2531

Mr. and Mrs. Will Barnet

Duir, n.d.
Ink, acrylic and papier-mâché,
8" diameter
2530

Regina F. Dubin

Larry Poons

Untitled, 1972
Acrylic on canvas, 91¾ x 50½"
2590

Mr. and Mrs. Samuel M. Kootz

Katherine Porter

To Carl, 1973
Oil on canvas, 80 x 142"
2591

Sidney Singer, Jr.

Hans Richter

Untitled, 1957
Oil on canvas mounted on wood,
8⅞ x 6"
2544

Encounter, 1966

Oil on canvas, 15⅞ x 25¼"
2546

Three Bodies in Space, 1966

Oil on canvas, 10⅞ x 19⅞"
2541

Untitled, 1969

Charcoal and pastel on paper,
9¼ x 13¼"
2543



Lev Nussberg, *Fantastic Project*, 1963

Robert E. Mates

Untitled, 1972

Spray paint on newspaper, 11¼ x 8¾"
2542

Untitled, 1973

Aluminum and copper on wood,
25 x 21¾"
2545

Dr. and Mrs. Tibor Nyilas

Jean Paul Riopelle

Hour of Suffering, 1953
Oil on canvas, 36 x 29"
1708

David M. Solinger

(undivided half interest in life interest)

Tony Rosenthal

Transcending, 1975
Mild steel, 108 x 51 x 10½"
2592

Mr. and Mrs. Samuel H. Lindenbaum

Lauren Rothstein

Untitled, 1978
Watercolor and wax on plaster with
wire mesh, 4⅞ x 16 x 10¼"
2593

Newspace Gallery, Los Angeles

Karl Schrag

Blue Arches, Jamaica I, 1978
Oil on canvas, 56 x 46⅞"
2532

Mr. and Mrs. Henry Samton

Alan Shields

Untitled, 1970
Pencil, watercolor and sewing machine
punctures on paper, 18 x 24"
2534

Norman Dubrow

Michael Singer

Ritual Series, 4/5/78, 1978
Charcoal, chalk and collage on paper,
51¾ x 39⅞"
2594

Mildred Singer Hirschhorn
in Memory of Bernard Singer

Kurt R. H. Sonderborg

March 29, 1961, New York 1:05-1:35,
1961
Oil on linen synthesized paper mounted
on Masonite, 42¾ x 27¾"
2657

Mr. and Mrs. Jacques Leviant

Jesús Rafael Soto

Cube With Ambiguous Space, 1969
Painted plexiglass, 6 units,
each 88½ x ¾"
2520

The Artist

Untitled, n.d.
Chrome and painted aluminum,
23¾ x 11⅞ x 13"
2/9
2536

George M. and Janet Jaffin



Eric Pollitzer

George Spaventa, *Walking Woman*, 1956

- George Spaventa
Torso, ca. 1962
 Bronze, 11" h.
 Cast no. 1/6
 2658
Walking Woman, 1956
 Bronze, 34" h.
 Cast no. 1/6
 2659
 Thomas Gruenebaum and
 Julian Weissman
 Theodoros Stamos
Composition, May 28, 1958
 Oil on canvas, 8 x 12 1/8"
 2660
 Mr. and Mrs. Morton L. Ostow
Echo Series, Untitled, 1962
 Oil on canvas, 20 1/4 x 24"
 2595
 Mr. and Mrs. Benjamin Weiss
 Henryk Stazewski
Untitled, 1965
 Painted wood, 22 7/8 x 22 7/8 x 3 3/8"
 2596
 Sidney Singer
 Charmion von Wiegand
Untitled, 1967
 Gouache on paper, 9 1/2 x 1 1/2"
 2597
 Kay Hillman

- Zao Wou Ki
Untitled, 1953
 Watercolor and ink on paper,
 11 1/2 x 20 1/8"
 2517
 John Hilson

PORTFOLIOS

- Romare Bearden
Ritual Bayou, 1970
 6 lithographs on paper
 25/75
 Published by Shorewood Atelier,
 New York, 1976
 2599
 Dr. and Mrs. Samuel S. Mandel

Chryssa

- Gates to Times Square*, 1978
 20 silkscreens on paper
 54/100
 Published by Prestige Art, Ltd.,
 New York, 1978
 2600
 Erwin Sadow

Salvador Dali

- Imaginations and Objects of the Future*,
 1975
 10 lithographs on paper
 104/256
 Published by Merrill Chase Galleries,
 Ltd., Chicago, 1976
 2601
 Michael Feiler (undivided half interest)

Man Ray

- Revolving Doors*, 1916-17
 10 pochoir prints on paper
 82/105
 Published by Editions Surréalistes,
 Paris, 1926
 2602
 Peggy Guggenheim

BY EXCHANGE

Hans Dörflinger

- A Tower for Tarot XVII*, 1972
 Watercolor on paper, 18 5/8 x 14 1/4"
 2521
 The Artist

Herman Glöckner

- Reddish-black Bracketing*, No. 127,
 1971
 Gouache on paper, 19 1/2 x 29 1/2"
 2550
 Anonymous

Joan Mitchell

Place For Puppies, 1976

Oil on canvas, $63\frac{3}{4} \times 102\frac{1}{2}$ "

2515

Elizabeth and Jonathan K. Greenburg

Emil Nolde

Young Horses, 1916

Oil on canvas, $28\frac{1}{2} \times 39\frac{1}{2}$ "

2551

*A fractional interest in the following was
deeded by Evelyn Sharp*

Fernand Léger

Starfish, 1942

Oil on canvas, 58×50 "

2669

Builders with Rope, 1950

Oil on canvas, $63\frac{1}{2} \times 44\frac{7}{8}$ "

2668

Joan Miró

The Flight of a Bird over the Plain III,

July 1939

Oil on burlap, $35\frac{1}{4} \times 45\frac{1}{2}$ "

2670

Woman in the Night, March 1, 1945

Oil on canvas, $51\frac{1}{8} \times 63\frac{3}{4}$ "

2671

*A fractional interest in the following was
given by an anonymous donor*

Alexander Calder

Fourteen Under One Red, 1965

Painted metal, $37 \times 103 \times 42$ "

2489

BEQUEST OF LILLI H. BLOCH

Alexej Jawlensky

Untitled (Divine Leni), April 25, 1925

Ink on paper, $6\frac{5}{8} \times 7\frac{3}{4}$ "

2585

Untitled, n.d.

Oil on canvas mounted on paper,

$14\frac{1}{4} \times 10\frac{1}{2}$ "

2582

Untitled, n.d.

Watercolor and pencil on paper,

$3\frac{1}{4} \times 5\frac{1}{2}$ "

2583

Untitled, n.d.

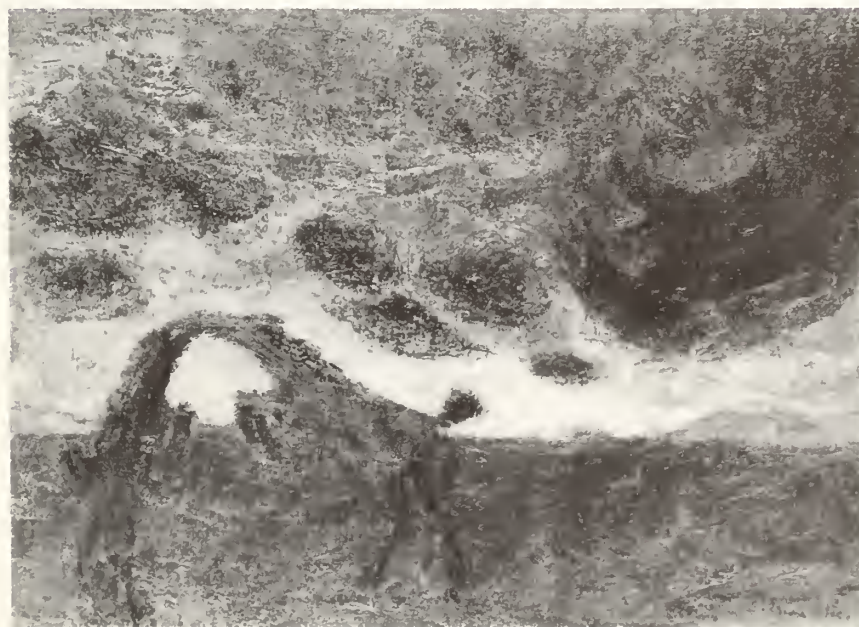
Watercolor and pencil on paper,

$3\frac{1}{8} \times 5\frac{3}{8}$ "

2584



Joan Mitchell, *Place for Puppies*, 1976



Emil Nolde, *Young Horses*, 1916

Robert E. Mates and Mary Donlon

Mary Donlon

Special Events

April 25
Brandeis University Creative Arts
Awards Presentation

April 26
Willem de Kooning awarded Order of
Orange-Nassau by Jonkheer Leopold
Quarles van Ufford, Consul General of
The Netherlands in New York

May 22
Learning to Read Through the Arts, Inc.,
Children's Festival

May 31
I. M. Pei awarded 1979 Gold Medal of
American Institute of Architects

June 1
Filming of Meyer Schapiro lecture, "An
Experiment with the Coherence of
Forms," produced by Barbara Rose

September 10
Matisse in the Collection of The Balti-
more Museum of Art; Master Drawings
and Watercolors of the Nineteenth and
Twentieth Centuries, The Baltimore
Museum of Art, dinner at the Museum
sponsored by exhibition supporter SCM
Corporation in conjunction with The
American Federation of Arts

October 15
Disco Night: second annual fall fund
raising event sponsored by The Junior
Associates



Mary Donlon

Willem de Kooning with Jonkheer Leopold Quarles van Ufford,
Consul General of The Netherlands in New York, at award recep-
tion in honor of the artist



Mary Donlon

Susan Morse Hilles and Willem de Kooning at award reception in
his honor



Jock Pottle

I. M. Pei at American Institute of Architects
award reception in his honor in the Guggen-
heim rotunda

Events for Members of The Society of Associates

EXHIBITION OPENINGS

March 8
The Planar Dimension: Europe, 1912-
1932

May 17
Rufino Tamayo: Myth and Magic

September 6
Matisse in the Collection of The Balti-
more Museum of Art; Master Drawings
and Watercolors of the Nineteenth and
Twentieth Centuries, The Baltimore
Museum of Art

George Rickey

October 31 and November 1
Joseph Beuys

SPECIAL TOURS

March 18

The Planar Dimension: Europe, 1912-1932, Breakfast and tour with Margit Rowell

Rufino Tamayo: Myth and Magic, Breakfast and conversation between Rufino Tamayo and Thomas M. Messer

October 14

George Rickey, Breakfast and tour with George Rickey

November 13

Joseph Beuys, Breakfast and tour with Linda Shearer

COLLECTORS' VIEWPOINT:

Choice of visit to one of the following private collections

September 25

Mr. and Mrs. Milton A. Kimmelman

October 10

Mr. and Mrs. Martin S. Ackerman

October 17

Mr. and Mrs. Raymond J. Leary

October 23

Mr. and Mrs. Jerome L. Stern

November 7

Anonymous

November 14

Mr. and Mrs. Harvey W. Rambach

FILM

February 27

Masters of Modern Sculpture: From Rodin to Smithson

Special screening with cocktail reception at intermission



Ralph Norman

Standing, left to right, Harold Clurman, George Crumb, Tison Street, Jeremy Bernstein, Frank English (accepting for Bruce Conner), Stuart Rickey (accepting for his father George Rickey), Lucas Matthiessen (accepting for his father Peter Matthiessen), Robert O. Preyer; seated, Edwin Denby, Jackie Winsor, Jack I. Poses, Chancellor Abram L. Sachar, Lillian Gish (accepting for George Cukor), President Marver H. Bernstein, Lillian L. Poses at Brandeis University Creative Arts Awards Ceremony



Mary Donlon

Special Associates' screening of *Modern Masters of Sculpture*

Events for The Challenge Associates

COLLECTORS' VIEWPOINT:

Visits to private collections

October 4

Mr. and Mrs. Donald Lee Jonas

November 5

Mr. and Mrs. Victor W. Ganz

December 5

Richard S. Zeisler

FILMS

Weekends during the exhibition *The Planar Dimension: Europe, 1912-1932*

Masters of Modern Sculpture: From Rodin to Smithsonian, a cycle of three films produced and directed by Michael Blackwood, including *The Pioneers*, *Beyond Cubism* and *The New World*

PERFORMING ARTS

January 16, 17, 18

Reich Music Foundation Concerts

March 4, May 6, October 28

Cantilena Chamber Players concerts, sponsored by Helena Rubinstein Foundation

March 11, April 22, May 20

Criterion Concert Series

June 1, 2

South, a multimedia performance by Sylvia Palacios Whitman

POETRY READINGS

Academy of American Poets

February 6

Maxine Kumin

February 13

Seamus Heaney

March 27

Miroslav Holub

May 8

James Laughlin

October 2

Education of the Poet: Sterling A. Brown

November 6

Maxine Hong Kingston



Mary Donlon

Roller-skating demonstration,
The Junior Associates' Disco Night

Multimedia performance of *South*
by Sylvia Palacios Whitman



a soft

afternoon after

The Half-Century Fund

In 1979 the Guggenheim Museum successfully completed the second year of its five-year \$20 million Half-Century Fund drive. As the first major fund-raising effort in the Guggenheim's history, the campaign was officially launched in 1977 to provide a secure financial base for the Museum's activities by its fiftieth anniversary in 1987. The achievement of the Half-Century Fund goals will enable the Museum to meet increased annual operating expenses, pursue a vigorous exhibition and acquisition program, extend educational activities, augment a diminishing endowment and create additional exhibition space for the Guggenheim's prized permanent collection.

While the Museum continues to be the grateful recipient of special funding from the National Endowment for the Arts, the National Endowment for the Humanities and the New York State Council on the Arts, this support from the Federal and State governments cannot be taken for granted in the years ahead. Through the focus of the Half-Century Fund, the Museum is attempting to develop a balanced mix of support from all potential sources—individuals, corporations, foundations, governmental agencies, both national and international—to insure the maintenance and extension of its programs and services.

During these two years response from both the public and private sectors in gifts of unrestricted monies and for special projects has been most encouraging. Over \$8.5 million has been raised—much of this from new sources of support for the Guggenheim. The Museum is deeply grateful to the donors listed below who have given or pledged contributions to the Half-Century Fund since its inception.

The Development Office, Officers of the Foundation and Staff would be pleased to confer with potential donors and/or their attorneys concerning gifts or bequests of money or works of art to the Guggenheim Museum.

THE CHALLENGE GRANT

An important part of the Half-Century Fund is the \$1 million Challenge Grant from the National Endowment for the Arts awarded to the Guggenheim Museum in 1978. The Guggenheim was one of only three cultural institutions and the single museum in the country to receive a grant of this magnitude at that time. The grant's matching requirements—three new dollars from the private sector for each Federal dollar—must be fulfilled by October 31, 1980.

During 1979 the Challenge Grant was a valuable incentive in helping the Museum attract new and increased contributions from a wide variety of sources throughout the community. By December 1979 the Museum completed two thirds of the \$3 million matching requirement. These new and increased contributions, including membership dues or other gifts, are enabling the Guggenheim to meet this matching goal and broaden its base of support.

In Fall 1979 a Benefit Committee was formed to help match the Challenge Grant and further involve members, donors and potential supporters in the life of the Museum. The Guggenheim's first major fund-raising event, a gala dinner-dance was held on May 21, 1980, in celebration of the opening of an exhibition of works from the permanent collection and the publication of a new collection Handbook. Thus, the Committee, composed of members and other cultural leaders, and the newly-formed Junior Associates Committee share a common purpose in promoting the Museum's interests and creating a support constituency on its behalf.

DONORS TO THE HALF-CENTURY
FUND

**Indicates contribution made after
December 31, 1979*

Eleanor, Countess Castle Stewart
Mr. and Mrs. Barrie M. Damson
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Mr. and Mrs. William C. Edwards, Jr.
Xavier Fourcade
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Susan Morse Hilles
John Hilson
George M. Jaffin
Mr. and Mrs. Donald Lee Jonas
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Corporation
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Foundation, Inc.
RCA Corporation
SCM Corporation
**Texaco Inc.*
**Time Inc.*
The Times Mirror Company
Warner Communications, Inc.
Westinghouse Electric Corporation



John Conn, Citibank

Left to right, Peter O. Lawson-Johnston, President, The Solomon R. Guggenheim Foundation, Robert W. Thomas, Vice President, Citibank's Upper Manhattan region, Dan McAuliffe, Assistant Vice President and Officer in charge of Citibank's branch office at 91st Street and Madison Avenue, at presentation ceremony of Citibank grant to Guggenheim Museum

The Society of Associates

The Guggenheim is deeply grateful to this group of friends for its interest, participation and support. Members of The Society of Associates enjoy a variety of privileges and activities including behind-the-scenes tours, curator-led tours of Museum exhibitions, meetings with Museum Trustees and Staff, access to the Museum's library and Aye Simon Reading Room. In addition, Associates are given an opportunity to visit important private collections and are offered special privileges at selected museums abroad.

The Museum instituted a new category of membership called The Challenge Associates in 1978 to help meet the matching requirements of the Challenge Grant. Response to this new category from current members and new friends has been most gratifying, and the Museum invites others to consider participation at this donor level.

The Junior Associates, a group of young people thirty-five and under, sponsored its second annual fund-raising event in October 1979, attended by over 1000 people. A newly formed Junior Associates Committee has been planning a schedule of social, educational and cultural activities to encourage greater participation in Museum programs for its constituency and potential supporters.

Corporate memberships constitute another important category and provide a program through which those in the business community can become better acquainted with the Guggenheim's activities. Depending on the level of support, corporate members can elect a number of benefits ranging from the privileges of The Society of Associates to free admission for all corporate employees and their families. Museum facilities are also available for special corporate events.

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Richard Estes, *The Solomon R. Guggenheim Museum*, summer 1979

The Solomon R. Guggenheim Museum

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May 25
Juror, Frank J. Lausche Building Sculp-
ture Competition, Cleveland
June 6
Juror, 43rd Artists of the Mohawk-
Hudson Region, Albany
June 22
Lecturer, Colloquium "Art and Society,"
Deutscher Kunstlerbunde e.v., Stuttgart
October 7-9
Juror, 32nd Annual Midstates Art Exhi-
bition, Evansville, Indiana
December 10
Conference of Museum Professionals on
Exhibition Funding Policy of National
Endowment for the Arts, Corcoran
Gallery of Art, Washington, D.C.

Henry Berg

Faculty, Symposium on Publications
Management, Museums Collaborative,
Inc., New York
Lecturer, New York School of Interior
Design
Lecturer, Parsons School of Design
Lecture
November 27
New York University Graduate Seminar,
"The Development of University and
Community Art Collections"

Susan L. Halper

Coordinator, Subcommittee on Termi-
nology, Committee for Training of
Personnel, International Council on
Museums

Louise Averill Svendsen

Art Exhibitions Committee, American
Scandinavian Foundation, New York
Art Museum Council, University of
Kentucky Art Museum, Lexington
Consultant, International Foundation
for Art Research, New York
Delegate to the Ministry of Culture,
Peoples' Republic of China, sponsored
by Columbia University's Center for
US-PRC Art Exchange

Lecture

April 24
The Yale Club of New York, "Collect-
ing Art: Do's and Don't's"

Diane Waldman

International Exhibitions Committee
Advisory Committee, International
Sculpture Center
Advisory Board, Municipal Arts Society
Guest Curator, Visual Arts Museum,
New York, "Michael Singer Drawings,"
March 1979

Lecture

February 22
Museum of Fine Arts, Houston,
"Mark Rothko and the 'Sublime' "

Margit Rowell

Vice President, American Section, Inter-
national Art Critics' Association
Executive Committee, International
Committee for Museums and
Collections of Modern Art

April 24

Seminar, Independent Study Program,
Whitney Museum of American Art,
New York, "The Planar Dimension"

May 7

Juror, critique of year-end project,
studio-workshop, School of Architec-
ture and Urban Planning, Princeton
University

Angelica Zander Rudenstine

Editorial Board, *The Art Bulletin*
Board of Trustees, American Academy
in Rome

Lecture

April 19
Institute of Fine Arts, New York, history
of museums series, "Museums of Mod-
ern Art: the Historical Background"

Linda Shearer

Membership Committee, The Drawing
Center, New York

Lecture and Panel

April 30
Bury College, Bury, Georgia, "New Art"
May 16
The New Museum, New York, panelist,
"Museums and Exhibitions of Con-
temporary Art"

Vivian Endicott Barnett

Publication

"Marsden Hartley's Return to Maine,"
Arts Magazine, vol. 54, October 1979,
pp. 172-176

Nancy McDermott

The National Society of Fund Raising
Executives
The Fashion Group, Inc.
American Museum Development
Association

Interns and Volunteers

Brian Wallis, M.A. recipient from University of Virginia, was the second Curatorial Fellow under a program funded by the National Endowment for the Arts at the Guggenheim Museum in 1978-79.

The National Endowment for the Arts also funded a Museum Training Program. Interns in this program in 1979 were: Rebecca Alex, Sharon Bomer, Elizabeth Childs, Karen Cordero, Elizabeth Ferrer, Ellen Goldhaar, Monica Hirsch, Mercedes Kerr, Carol Pardo, Erik Wood

Many volunteers have generously given their time to all the departments of the Museum. These are:

Docents

Margot Gordon, Felice Ross, Docent Administrators, Eleanor Wallstein, Docent Coordinator, Theresa Brudi, Kato Roth, Ethel Scull, Susan Shackter

Volunteers

Rose Nassi, Information/Reception Coordinator, David Aboff, Sara Abraham, Renée Alevy, Susan Armstrong, Andrea Aronson, Susan Berger-Jones, Hetty Bloch, Elisa Borghese, Kandy Bozarth, John Buscarello, Valerie Caris, Cynthia Chapman, Betty Cleeman, Deborah Clinton, Lucy Coxe, Nancy Dunitz, Trudy Eden, Ellen Elchlepp, Virginia Farrell, Hal Fessenden, Anita Fried, Evelyn Friedman, Joan Friedman, Roma Gans, Carol Geltman, Ethel Gluck, Edith Goldberg, David Goodbread, Florence Gould, Marjorie Graham, Priscilla Hiss, Della Kahn, Louise Katz, Douglas Kessler, Amanda King, Ted Kingsley, Jeffrey Kuduk, Katherine Kumar, Esther Kupferman, Mary Lazoryk, Lisa Legow, Karen Lichtig, Sandra MacGowan, Frances Manacher, Zola Marcus, Matthew Marks, Marilyn Mead, Rose Merinoff, Geraldine Nuckel, Lisa Peters, Dorothy Pritchett, Ricardo Regazzoni, Iris Schurmann, Rita Seldin, Gerri Sheridan, Jane Sherrard-Smith, Robin Steiner, Paul Stern, Leila Taghinia-Milani, Denise Tartaglia, Ann Temkin, Gail Weinstock, Wendy Weiss, Julie ZefTel, Karen Zukowski



Marilyn Mazur

Eleanor Wallstein, Docent Administrator, Felice Ross and Margot Gordon, Docent Coordinators, on the Museum's sixth ramp



Mary Donlon

Orrin Riley, Conservator, giving a demonstration/lecture to visiting foreign museum professionals

Auditor's Report

To the Trustees of
The Solomon R. Guggenheim Foundation,
New York, New York:

We have examined the balance sheet of THE SOLOMON R. GUGGENHEIM FOUNDATION as of December 31, 1979, and the related statement of support and revenue, expenses and changes in fund balances for the year then ended. Our examination was made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the financial position of The Solomon R. Guggenheim Foundation at December 31, 1979, and the results of its operations and changes in fund balances for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Coopers & Lybrand

New York, New York
March 25, 1980

The Solomon R. Guggenheim Foundation Balance Sheet

ASSETS:

Cash	
Investments (Note 2)	
Receivables:	
Dividends and interest	
Grants	
Pledges	
Other	
Art collection (Note 3)	
Inventories, at lower of average cost or market	
Property and equipment, net of depreciation (Note 4):	
The Solomon R. Guggenheim Museum	
Palazzo Leoni	
Prepaid expenses	
Total assets	

LIABILITIES AND FUND BALANCES:

Payables:	
Accounts payable and accrued expenses	
Deferred income (Notes 1 and 10):	
Grants	
Donations	
Other	
Fund Balances	
Total liabilities and fund balances	

See notes to financial statements.

December 31, 1979 (With Comparative Totals for 1978)

Current Fund							December 31, 1978 Total
Operating	Restricted	Quasi-Endowment	Total	Endowment Fund	Plant Fund	Total	
(\$ 270,343)	\$ 6,222	\$ 202,852	(\$ 61,269)	\$ 533,449	(\$ 17,785)	\$ 454,395	\$ 561,230
	19,997	1,657,206	1,677,203	13,401,752	37,240	15,116,195	13,501,909
186,526			186,526			186,526	164,715
686,645	20,000	12,000	718,645		282,500	1,001,145	717,451
188,500		182,500	371,000			371,000	308,022
42,276			42,276			42,276	63,761
1			1			1	1
339,086			339,086			339,086	335,438
					4,439,993	4,439,993	4,527,385
					533,100	533,100	538,596
134,454			134,454		23,045	157,499	103,977
<u>\$1,307,145</u>	<u>\$46,219</u>	<u>\$2,054,558</u>	<u>\$3,407,922</u>	<u>\$13,935,201</u>	<u>\$5,298,093</u>	<u>\$22,641,216</u>	<u>\$20,822,485</u>
\$ 459,994			\$ 459,994			\$ 459,994	\$ 323,086
815,861	\$20,000	\$ 262,000	1,097,861		\$ 325,000	1,422,861	854,930
411,000	25,497	182,500	618,997			618,997	419,374
8,000	722		8,722			8,722	2,605
(387,710)		1,610,058	1,222,348	\$13,935,201	4,973,093	20,130,642	19,222,490
<u>\$1,307,145</u>	<u>\$46,219</u>	<u>\$2,054,558</u>	<u>\$3,407,922</u>	<u>\$13,935,201</u>	<u>\$5,298,093</u>	<u>\$22,641,216</u>	<u>\$20,822,485</u>



Katherine Porter, *To Carl*, 1973

Robert E. Mates

Statement of Support and Revenue, Expenses and Changes in Fund Balances

Support and revenue:

Exhibition fees and other service income	
Admissions	
Membership fees	
Grants, donations and gifts (Notes 1, 2, 9 and 10)	
Investment income	
Net realized gain on sale of investments	

Auxiliary services:

Restaurant	
Catalogues and merchandise operations	
Total	

Expenses:

Museum operation:

Salaries and fringe benefits	
Maintenance and guard service	
Materials and supplies	
Packing, shipping and storage	
Insurance	
Telephone and utilities	
Depreciation	
Accession of art for collection, net of deaccessions (Note 3)	
Other	

Total museum operation expenses

Supporting services:

Management and general	
Fund raising	

Cost of sales and expense of auxiliary activities:

Restaurant	
Catalogues and merchandise operations	

Total

Excess (deficit) of support and revenue
over expenses

Fund balances, beginning of year

Property and equipment acquisitions from
current fund (Note 6)

Fund balances, end of year

See notes to financial statements.

for the year ended December 31, 1979 (With Comparative Totals for 1978)

Current Fund				Endowment Fund	Plant Fund	Total	Year Ended December 31, 1978 Total
Operating	Restricted	Quasi- Endowment	Total				
\$ 216,145			\$ 216,145			\$ 216,145	\$ 114,900
561,933			561,933			561,933	484,357
234,573			234,573			234,573	156,023
660,377	\$71,452	\$1,079,826	1,811,655	\$ 5,000		1,816,655	1,210,505
1,051,903			1,051,903			1,051,903	873,114
		13,356	13,356	14,773		28,129	505,649
258,718			258,718			258,718	208,189
646,945			646,945			646,945	491,730
<u>3,630,594</u>	<u>71,452</u>	<u>1,093,182</u>	<u>4,795,228</u>	<u>19,773</u>		<u>4,815,001</u>	<u>4,044,467</u>
1,282,014			1,282,014			1,282,014	1,104,080
310,819			310,819			310,819	237,983
173,840			173,840			173,840	177,260
483,082			483,082			483,082	163,469
155,905			155,905			155,905	86,598
207,378			207,378			207,378	179,632
					\$ 136,761	136,761	132,144
(78,373)	71,452		(6,921)			(6,921)	343,364
380,828			380,828			380,828	375,368
<u>2,915,493</u>	<u>71,452</u>		<u>2,986,945</u>		<u>136,761</u>	<u>3,123,706</u>	<u>2,799,898</u>
167,643			167,643			167,643	146,015
61,171			61,171			61,171	51,194
224,007			224,007			224,007	179,892
330,322			330,322			330,322	258,961
<u>3,698,636</u>	<u>71,452</u>		<u>3,770,088</u>		<u>136,761</u>	<u>3,906,849</u>	<u>3,435,960</u>
(68,042)	—	1,093,182	1,025,140	19,773	(136,761)	908,152	608,507
(275,795)		516,876	241,081	13,915,428	5,065,981	19,222,490	18,613,983
(43,873)			(43,873)		43,873		
<u>(\$ 387,710)</u>	<u>—</u>	<u>\$1,610,058</u>	<u>\$1,222,348</u>	<u>\$13,935,201</u>	<u>\$4,973,093</u>	<u>\$20,130,642</u>	<u>\$19,222,490</u>

Notes to Financial Statements

1. Summary of Significant Accounting Policies:

Basis of Presentation

The financial statements of the Foundation have been prepared on the accrual basis.

Fund Accounting

In order to ensure observance of limitations and restrictions placed on the use of resources available to the Foundation, the accounts of the Foundation are maintained in accordance with the principles of fund accounting. This is the procedure by which resources for various purposes are classified for accounting and financial reporting purposes into funds that are in accordance with specified activities and objectives. Separate accounts are maintained for each fund; however, in the accompanying financial statements, funds that have similar characteristics have been combined into fund groups. Accordingly, all financial transactions have been recorded and reported by fund group.

Restricted Fund

Amounts restricted by the donor for specific purposes are segregated from the Operating Fund within the Current Fund.

Quasi-Endowment Fund

Amounts designated by the Board of Trustees are indicated as Quasi-Endowment Fund and are segregated from the Operating Fund within the Current Fund.

Endowment Fund

The Endowment Fund includes funds subject to restriction by the donor requiring that the principal be invested in perpetuity.

Plant Fund

The Plant Fund includes resources restricted for plant acquisitions and funds expended for plant.

Other Matters

Contributions, grants, legacies and bequests and membership fees are recorded as received and are considered to be available for unrestricted use unless specifically designated by the donor. Contributions and grants specified by the donor for use in future periods or which require a stipulated rate of growth in support over a defined period are recorded as deferred income in the balance sheet and are recorded as income in the year in which they may be used or are earned. Written pledges are recorded as receivables in the year pledged. The amounts of the pledges to be received in the future are recorded as deferred amounts in the respective funds to which they apply.

All gains and losses arising from the sale or other disposition of investments are accounted for in the fund in which the related assets are recorded. Income from investments is accounted for as revenue of the Operating Fund.

2. Investments:

Investments are recorded at cost in respect of those purchased, and in respect of those acquired by gift, bequest or otherwise,

generally at market valuations at dates of acquisition or estate tax valuations. The carrying value and market value of investments by fund were as follows at December 31, 1979:

Fund	Carrying Value	Market Value
Restricted	\$ 19,997	\$ 20,503
Quasi-Endowment	1,657,206	1,665,452
Endowment	13,401,752	18,236,836
Plant	37,240	37,317
	<u>\$15,116,195</u>	<u>\$19,960,108</u>

3. Art Collection:

Art objects purchased, donated and bequeathed are included in the balance sheet at a value of \$1. Donations for purchase of art objects are reported as gifts in the statement of activity. The cost of all art objects purchased, less the proceeds from deaccessions of art, is reported in the museum current fund expenses. During the year ended December 31, 1979, purchase of art objects amounted to \$26,958 and the proceeds from deaccessions aggregated \$283,879. The estimated value of art works donated in 1979 aggregated \$1,248,000.

4. Property and Equipment:

A summary of Property and equipment follows:

	Gross	Accumulated Depreciation	Net
The Solomon R. Guggenheim Museum:			
Land	\$ 478,544		\$ 478,544
Building and equipment	5,767,489	\$1,912,211	3,855,278
Furniture and fixtures	126,611	35,491	91,120
Art conservation equipment	5,884	3,662	2,222
Photo equipment	9,458	3,392	6,066
Restaurant equipment	8,938	2,175	6,763
	<u>6,396,924</u>	<u>1,956,931</u>	<u>4,439,993</u>
Palazzo Leoni:			
Land	274,794		274,794
Building	274,793	16,487	258,306
	<u>549,587</u>	<u>16,487</u>	<u>533,100</u>
	<u>\$6,946,511</u>	<u>\$1,973,418</u>	<u>\$4,973,093</u>

With respect to the property and equipment of The Solomon R. Guggenheim Museum, land is recorded at cost with respect to that purchased and at estate tax valuation with respect to that acquired through a bequest; the building and all other equipment are recorded at cost.

Depreciation is provided on the straight-line method over the estimated useful lives of the related assets.

Library and documentary films are recorded at the nominal amount of \$1, and additions are expensed as required.

5. Pension Plan:

The Foundation has a pension plan covering substantially all of its full-time employees. The total pension expense for 1979 was \$35,196 which includes \$5,400 paid to employees who retired prior to the adoption of the plan or who were not eligible for participation in the plan. The Foundation's policy is to fund pension costs incurred.

6. Interfund Transfers:

During the year ended December 31, 1979, \$43,873 was transferred from the Operating Fund to the Plant Fund representing the cost of fixed assets purchased with resources of the Operating Fund.

7. Contributed Services:

A substantial number of unpaid volunteers have made significant contributions of their time in the furtherance of the Museum's programs covering most phases of the Museum's activities except for maintenance, guard service and art handling. The value of this contributed time is not reflected in these statements since it is not susceptible to objective measurement or valuation.

8. Related Party Transactions:

Service fees aggregating \$5,893 were paid to Guggenheim Brothers (a partnership). Mr. Peter O. Lawson-Johnston, a trustee and president of the Foundation, is one of the partners of Guggenheim Brothers.

9. Grants, Donations and Gifts

A summary of the sources of grants, donations and gifts follows:

Governmental:	
Federal	\$1,006,072
New York State	100,000
Other	110,235
Corporate	191,550
Foundations and trusts	267,450
Individuals	141,348
Total	<u>\$1,816,655</u>

10. Challenge Grant:

In August 1979, the Foundation received \$1,000,000 on a Challenge Grant from the National Endowment for the Arts. Under the terms of the grant, the Foundation is required to demonstrate a specified rate of growth in external support over a three-year period ending December 31, 1980. As at December 31, 1979, the Foundation had attained approximately seventy-five per cent of the external growth. On this basis, seventy-five per cent of the grant or \$750,000 has been recorded as support and revenue and \$250,000 has been recorded as deferred grant income.



Interior view of The Solomon R. Guggenheim Museum during exhibition *The Planar Dimension: Europe, 1912-1932*

Membership Application

Challenge Associates \$1,000

All privileges of The Society of Associates

Specially arranged social events

The Society of Associates \$250

Free admission for a family and accompanying guests

Invitations to exhibition openings, with use of the Associates Lounge

Complimentary exhibition catalogues published by the Museum

Special cultural and social events

25% discount in the Museum Bookstore

Free Acoustiguide tours of exhibitions

Access to the library and the Aye Simon Reading Room which houses art periodicals

The Junior Associates \$125

All privileges of The Society of Associates

Available to persons 35 years of age or under

Individual Membership \$25

Free admission

25% discount in the Museum Bookstore

One complimentary exhibition catalogue

Calendar of events

Corporate Membership

\$1,000 minimum

Same as The Society of Associates for three individuals designated by corporation

Availability of Museum facilities for special corporate events

\$3,000 and over includes free admission for employees

Cultural Matching Grant Programs

The company you work for may match your individual donation/membership to the Guggenheim on a one-to-one basis.

For further information concerning Corporate Membership and Cultural Matching Grant Programs contact the Development Office (212) 860-1367

Please detach this portion and mail with your check payable to:

The Solomon R. Guggenheim Museum

1071 Fifth Avenue

New York, New York 10028

Attention: Membership Office

_____ Challenge Associates \$1,000

_____ The Society of Associates \$250

_____ The Junior Associates \$125

_____ Individual Membership \$25

_____ Corporate Membership \$1,000

_____ Corporate Membership \$3,000 and over

Name (please print)

Address

Zip Code

Telephone

For Junior Associates only:

Date of birth ____ / ____ / ____

All memberships are renewable annually and are tax deductible to the extent allowable by law

Membership Office: (212) 860-1354

5,000 copies of this annual report,
designed by Malcolm Grear Designers,
have been typeset by Dumar Typesetting
and printed by Eastern Press in June 1980
for the Trustees of The Solomon R.
Guggenheim Foundation



